

Creative library marketing and publicity: best practices

Gemma Siemensma

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work with many of the methods of evaluation and how to share the results with stakeholders and the community.

Five steps of outcome-based planning & evaluation for public libraries is both concise and practical, with case studies and figures dotted throughout the book, illustrating its points. The references for each chapter are few compared with many other library titles but are very relevant, and the Appendices contain good samples of worksheets and further reading.

All public libraries know the importance of making the best use of limited resources, delivering useful targeted services and getting the important messages across to stakeholders and users alike. *Five steps of outcome-based planning & evaluation for public libraries* is a practical guide that can assist in identifying and using the tools to do this. It's a must-read for any public library service manager.

Michelle McLean
Casey-Cardinia Library Corporation

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Creative library marketing and publicity: best practices, edited by Robert J. Lackie and M. Sandra Wood, Lanham, MD, Rowman & Littlefield, 2015, 190pp., US\$45.00, £29.95 (paperback), ISBN 978-1-4422-5421-3

Creative Library Marketing and Publicity: Best Practices focuses on some of the most visible aspects of marketing for libraries – promotion, publicity, branding and advocacy. It begins with the foundation of marketing, which is the marketing plan, taking readers through creating a plan step-by-step so that essential information is gathered before you attempt any major marketing project. The book reiterates throughout the importance of a marketing plan. This introductory chapter helps to understand what a marketing plan contains and why it is essential to have one.

It then explores different types of libraries – public, academic, special, school, etc. – in small, medium and large library settings. Coverage includes rebranding of a library service, email marketing, new library builds and remodelling, exhibition and art spaces within libraries, social media in libraries, library programming, building advocacy for your library, and designing, making and marketing libraries via videos.

The social media in libraries example discusses a public library and the 13 different social media platforms it uses as well as those it doesn't, and why. It also discusses how these social media avenues can be used to engage with your particular library community. Social networking tools discussed include Facebook, blogs, Twitter, Pinterest, YouTube, Flickr, Instagram and Tumblr.

The examples from university libraries about creating promotional videos draw heavily on the expertise of students and faculty. This included having students and faculty star in their videos, and giving full creative control to students studying film-making. Engagement in these examples is very high and the success of these videos is directly attributed to the involvement of students and faculty. Other chapters also however talk about 'buying in' expertise in certain situations to ensure that the project is a success.

There are two chapters which talk about rebranding particular aspects of a library service. One discusses updating the library logo whilst the other talks about using a particular tagline in all library marketing material. These examples show how consistent marketing across a host of different areas in a library service can get the point across to patrons so that they remember you for the right reasons, not the wrong ones.

This is a fantastic little book which gives an overview of marketing in many different sized libraries and in many different library contexts. Contributors willingly share costings, plans, outcomes and more which make this book very adaptable to your own library situation. With punchy writing and a variety of topics this book is a real little gem.

Gemma Siemensma
Ballarat Health Services

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ARSC guide to audio preservation (CLIR Publications, #164), edited by Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith, Eugene, OR, Association for Recorded Sound Collections; Washington, DC, Council on Library and Information Resources; Washington, DC, Library of Congress, 2015, 240 pp., gratis (pdf) download from <https://www.clir.org/pubs/reports/pub164>, US\$30 (print), ISBN 978-1-93236-50-5

The editors state the purpose of the Association for Recorded Sound Collections *Guide to audio preservation* is 'to help public and private institutions, as well as individual collectors, that have sound recordings in their collections but lack the professional expertise in one or more areas to preserve them'. It achieves this aim admirably. This is a practical and straightforward guide to the preservation of audio collections for anyone working in this area.

Sweeney, Associate Librarian for Library Services at the Library of Congress, introduces the guide by arguing the importance of audio preservation. He claims audio heritage is the 'audio DNA' of culture and is at risk due to changing technology, media deterioration and lack of accessibility. Meeting this challenge is difficult in an environment more prepared for print media conservation. Nevertheless, this primer gives the reader practical steps towards meeting this challenge.

All contributors are North American, as are many of the reference points. However, I can see this guide being relevant to an international audience. There are nine chapters written by a range of experts and neatly broken down into sub-sections. Topics include audio conservation, audio formats and associated risks, collections and appraisal, copyright, maintenance, description, digitization and disaster preparedness.

This book could be read sequentially for an overview of the whole field or readers could go directly to relevant chapters via the contents page or the detailed index. For readers requiring detailed technical information, there are references to professional communities and organizations involved with sound recording preservation throughout as well as additional resources provided in the appendices.

Commissioned by the National Recording Preservation Board of the Library of Congress, this guide comes with high credentials – and it does not disappoint. This is a useful and accessible guide to caring for and preserving audio collections. I would particularly recommend it to Information and Library Science students as well as librarians working with audio collections in public and private institutions.

Miranda Francis
RMIT University

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